"SHREK"

~ outline & notes ~

February 15, 1996

PROLOGUE: DIFFICULT BIRTH

1. THE WORKS

Evening. A tall tapered building of rough lumber and quarried stone draws mechanical advantage from a mountain waterfall.

A heavy cascade roars influence over the architectural parasite's multiple mill-wheels of creaking timber and iron. The borrowed circular motion drives a system of large levered buckets that dig in the host mountain with medieval belt-driven machinery.

A storm of thunder and lightning gathers in distant hills.

Bucket-shaped piles of dirt and stones pass on stitched leather conveyors into the base of the odd hydraulic tower.

Inside THE WORKS each conveyored dirt-pile is sprayed with water, blasted with steam and passed through a furnace. Giant bellows piped with brass and copper pressurize many of the mechanical functions.

Each stage of the process reduces the size of a dirt-pile and produces waste in the form of a gloppy brown sludge that falls into a grated floor sluice where it is channeled to a covered chute in the wall.

Every sixth or seventh pile produces a small yellow nugget that continues alone on the belt to a stamping machine that produces a single shiny gold coin. Most of the dirt-piles contain none of the yellow rock. A worker takes the single coin and limps with it towards the stairs. The lame employee holds the coin high and fearfully passes beneath carven gargoyles with glowing eyes that follow his every move.

High in the tower is a thick oaken door that bears the emblem of the ROYAL MAGE. Two armored goons stand a sloppy guard.

2. THE ROYAL MAGE ~ Song: *"IT'S IN THE STARS"*

Inside, an enormously fat man in robes of scarlet and purple sits behind an alchemically cluttered table and weighs shiny new coins in a precision scale. If over a certain weight, the excess is shaved with a fine blade into a glass vial.

The small pile of recently stamped gold is swept from the table (along with the stoppered glass vial of dust) into a velvet drawstring poke and fastened to the ROYAL MAGE's braided waist cinch.

ROYAL MAGE (Alan Rickman) exits and locks up his office with a large key suspended with some others from a chain around his neck. (NOTE: This locked room will later also contain the APPRENTICE). He flips each guard a coin and heads downstairs while his enormous waddling bulk drags both sides of the passage.

ROYAL MAGE meets the limping coin-bearer on the stairs bringing up the latest issue. He takes the coin from the fearful man and boots the fellow back down the stairs.

ROYAL MAGE walks and sings lightly (in spite of his great bouncing bulk) down the winding stair, over the man's bent and moaning form and past the occasional tower window. He flips the new coin in the air as he moves and notes partial positions of stars in a darkening night sky ever covered with the billowing clouds of a great storm.

He misses a toss and the coin bounces down the last few steps into the work room.

"Stop it!" The ROYAL MAGE cries and reaches but the elusive issue clinks and twirls in an eccentric fashion past all grasping grimy hands to lodge in the teeth of two great meshing gears that nearly fill the inner mechanism of the refinery. The building shudders while the coin is worked through the slowed but un-stopped machine.

3. ALTERED EARTH

Outside THE WORKS, blobs of smelly, dark gloppy process-sludge are evacuated through covered chutes into a corroded copper system of troughs and flumes. The nasty, hissing waste is directed by workers with copper paddles into lead-lined storage barrels.

When the accident occurs, flume trestle supports buckle while noxious waste rains in a hissing sheet to the ground. Pre-cut shoring timbers are grabbed and pounded and shimmed hastily into place. The much-patched flumes have been breached before.

The SPILL flows like dark mercury across the uneven ground and slinks like a black bubbling serpent into the river where it becomes a spreading cloud.

The lead-lined storage barrels are carted to a dug-out hole in the ground near the river and dumped with hundreds of others. The impact of the new containers cracks the seals of the old containers and a black oily residue leaks into the ground.

4. WATER AND MIRRORS

The poisonous cloud moves downstream towards a castle that dominates rolling grass-covered

hills on one side while a woodcutter's cottage nestles in the eaves of a great dark forest on the other. A town of docks and boats built around a vertical stone out-cropping can be seen some distance further on. The sky darkens and thunder rumbles closer.

The movement of the poison parallels actions on both shores.

From the castle, a court page carries a golden ewer to the river for fresh water.

From the woodcutter's cottage, a very pregnant WOODCUTTER's WIFE waddles with a ladle for the same reason. The sound of chopping is heard. Rain begins to fall. Thunder and lightning much nearer.

5. THE OTHER SIDE OF THE COIN ~ Song: *"IT'S IN THE STARS" (Refrain)*

The storm is now a raging dangerous gale. Thunderous lightning dances across the rain-pounded landscape.

The severe weather is a rumor through the thick stone walls of the royal keep.

Across the river, howling winds tear bits of thatch from the cottage roof. Rain is getting in.

At banquet, a very pregnant QUEEN's delicate jeweled white hand suddenly stiffens and a golden goblet of water splashes clattering to the stone floor. Bearded men in dark purple robes rush to her side.

A ladle of water is dropped suddenly from the clutching hand of the WOODCUTTER's WIFE. A strange woman appears in a flash of the storm's lightning in the door of the cottage.

"It is the time." She says.

MIDWIFE/WITCH enters past the grateful WOODCUTTER.

Inside the castle, the QUEEN breathes hard while attended by dark-robed physicians. The room is draped with narrative tapestries and in a corner a small court chorale of young girls sings a madrigal. There are many candles set everywhere against great mirrors to reflect brighter light for the mumbling doctors.

The QUEEN screams in pain. The young singers falter. "Keep singing." The KING orders. The singers continue with tears in their eyes. The KING leaves the room, no longer able to stand the sight of his royal wife's great suffering.

Inside the WOODCUTTER's cottage, another birth is in process. The action is silhouetted in fire light and reflected in a single dusty mirror. The MIDWIFE/WITCH works alone over the painful labor of the grimy, sweating peasant woman. The WOODCUTTER's WIFE screams and

the mirror cracks as she stiffens and falls limp.

Outside the QUEEN's room, one of the attending physicians approaches the KING.

"Well?" The KING asks.
"A ... girl, sire." The DOCTOR seemed unsure.
"And her mother?"
"In heaven, sire."

The KING hangs his head in his hands and his crown falls to the flagging at the top of a broad stone stairway. The royal circlet clatters to the hall below where it slowly rings to a metallic stop beneath double rows of thousand-candle chandeliers swinging in a slow circle. The courtiers remain silent.

The WOODCUTTER's eyes distend in horror when he beholds his child and stumbles outside into the storm amid the baby boy's cries of "*SHREK! SHREK!*"

(SUPER TITLE: "**SHREK**")

The WITCH swaddles the strange babe and carries it into the thunderous night storm, singing a mumbled cryptique like a lullaby in a way that quiets the baby SHREK.

"Go-old and digging, mo-oney and pigging - fruiting fro-om the loin.
Ro-olling and guessing, no-othing is pressing; 'ware the o-other side o' the coin."

The WOODCUTTER's body dangles by the neck from a rope revealed in a lightning flash, swinging in a dead-weight circle from a porch post angle. His expression is the same as when he first laid eyes on his son.

Lighting strikes the cottage and it burns to the ground.

(NOTE: Morph-edit perspectives and faces between dual births rather than hard-edit.)

ACT I

~ Many years later ~

6. "THE WORKS" ~ Worker's Song: *"MOVIN' MOUNTAINS IS NOTHIN'"*

THE WORKS is an enormous operation now. The size of the irregular 'bite' removed from the mountain by the slow moving, primitive mining apparatus is much larger than before and riddled with supplementary shafts. It looks as though some great worm has been at work.

7. THE APPRENTICE MAGE ~ Song: *"ALL I WANT TO DO IS FLY"*

Inside the office of the ROYAL MAGE a young APPRENTICE MAGE works alone drafting plans for new extensions to THE WORKS. The plans are staggering in their complexity.

While the new ink dries, the APPRENTICE MAGE works on a personal project: a small, delicate model of a flying machine built like a bird with wings of soldered brass and thinly shaved leather and with struts of polished hardwood. *(NOTE: reference da Vinci and the Gossamer Condor and Gossamer Albatross work of MacCready.)*

APPRENTICE MAGE looks at water clock on wall, stretches and yawns. He arches his sore back and waits to hear a satisfying, re-aligning crack.

"Ah! Lunch-time Anaximander!"

A tiny mouse with large shiny black eyes appears from around a cracked tea cup. A clay pot of quills and brushes is also there. The APPRENTICE MAGE swirls his brush in a pot of water and the lamp black swirls a dark vortex around it.

APPRENTICE MAGE shares meager repast with ANAXIMANDER and they discuss his model. ANAXIMANDER appears to get the basic idea as the clever working parts are demonstrated in illustration of the idealistic young man's theories.

The door behind them bursts open and the ROYAL MAGE storms in. Sparks, smoke and cinders backlight his explosive entrance. The APPRENTICE MAGE nearly drops his precious model but recovers it before it strikes the floor. ANAXIMANDER cowers behind the clay jar filled with brushes and ink quills.

The ROYAL MAGE grabs up the still wet plans and smears the finely ruled ink.

"The work must begin tomorrow!" The ROYAL MAGE informs brusquely. "The moon is perfect!"

"Tomorrow!? But, you said ..."

"Hush! And what is that toy doing here?" He nods at the model.

"It's a project of my own, sir! I work on it while the ink dries! It's a flying machine!"

"That!?" The ROYAL MAGE looks askance. "Hardly. Lift is achieved through the accumulation of vegetable gasses in a bird's internal bladders. Wings are for propulsion only. How are you going to get it in the air? You've made no provision in your design."

"Oh." The APPRENTICE MAGE looks on his marvelous design with real doubt.

The ROYAL MAGE continues.

"The pinions are mounted at *far* to steep an angle, the proportions are incorrect and, and, ..." He has just noticed the wet ink on his hands and robes. "You're fired. Clear out."

"What?"

"By morning."

ROYAL MAGE exits.

The APPRENTICE MAGE is left alone. A water clock on the wall is geared to the central

building drive-shaft and foretells many things. It is orbital in arrangement and includes the known planets in a design of ever-moving relationships.

SHREK: Morning Star
PRINCESS: Evening Star
WITCH: Moon
APPRENTICE MAGE: Sun
KING:
ROYAL MAGE: Mercury

APPRENTICE MAGE decides his boss is right, that his work is a waste of time. He holds his beautiful little model in silent contemplation.

"Bladders." He shakes his head and sighs. "Of course. How could I have missed that?"

APPRENTICE MAGE packs his meager belongings and prepares to leave.

"Anaximander?" He calls for his little friend. "Probably scared away. Oh, well, this tower is your home. I can't expect you to leave that. Goodbye, friend." He leaves the model as a present at the top of the drafting table. APPRENTICE MAGE leaves and closes door behind him with a final booming echo.

8. ANAXIMANDER

ANAXIMANDER had been trapped under the teacup when it flipped over him during ROYAL MAGE's entrance. He can't make his whereabouts known to the APPRENTICE MAGE.

The little mouse finally tips over the upturned cup that had trapped him using a piece of broken brush shaft levered on a quill. He scurries back up to the table and climbs into the model. He undoes the wheel brake and the model begins to coast down the shallow slope of the drafting table.

Window? Skylight?

9. THE PRINCESS ~ Song: *"MY LOVE IS A TOWER TO THE SKY"*

A tall central tower covered in thick ivy spires up from the midst of the castle. It is a relatively new addition, no older than sixteen or seventeen years.

A powerful giant of a knight guards the tower portcullis, motionless on horseback.

This is where long ago the KING hid away his daughter and his shame. Deep in his royal bosom he knows the PRINCESS' appearance is *somehow* his fault. He visits often. His love is as strong as his guilt and the private moments with his daughter are genuine and touching.

The PRINCESS senses she is different in some peculiar way but is completely ignorant of mirrors and of what other girl's and women look like.

"Am I much like mother?" She asks.
"Not in all things."
"But many things? Father?" She presses.
"Yes." He smiles with a tear. "Many things."
Pause.
"I have heard you say mother was very beautiful." Silence. "Am I beautiful?"
Pause.
"You are more than beautiful. You are special."
"I am nearly a woman, father." She states a fact. Silence. "Shall I be married?"
"Only a great Prince would be worthy." Pause. "And they are scarce in these days."
"How will I know him?" She presses.
"He will be different from all others."
"Special?"
"You mock me, but come, the town prepares for your birthday. What would you have this year?"
"A wedding."
"In some things you *excel* your mother." The KING sighs. "I'm sorry, my dear, but I must return to the court. Think on a more ... practical gift."

After her father leaves her, the PRINCESS stands in the vine latticed shadows of the high parapet attended by birds whom she has befriended over the years of her royal confinement. She reaches a delicate gloved hand through the architectural and botanical weaving and the birds perch and look into her truly beautiful eyes through the stone and vines that hide her.

The birds bring her news of far places in the way of scents and small tokens flown from afar. She gives to her favorite (a great raven who brings her the largest and loveliest things) the silken handkerchief she has lately dried her lonely tears with and tells the avian messenger to:

"Take this to my great Prince."

The bird flies away with the silk token.

10. THE CLOUDS GATHER

The river tumbles in foaming rapid grades past the castle to the valley floor and the subject town clustered along one side.

The raven looks briefly here for a Prince before flying on.

The poison cloud has expanded and diluted considerably by this point.

The river is split into two lesser currents around an enormous vertical stone of peculiar shape. The peasant river community subsists along the stronger flow on fishing and grain farming. There are numerous docks and some small boat traffic.

A summer storm can be heard and seen forming in the high misty range to the West.

Because of its size, shape and position, the great stone that splits the river has several tales and legends associated with it. Many of these are the subject of minstrel songs, puppet shows and troubadour events. Travelling performers would contain references in their repertories.

A ragged but joyful minstrel dances through the crowded town-circle playing a peculiar, lute-like stringed instrument (a 'Lutar') that allows the simultaneous playing of complex harmonies with clever fingering. The song is the fairytale of "SHREK" and the singer is followed by a long squealing string of the town's children. The minstrel leads them to a small stage in the shade of the great leaning rock where a puppet performance is about to begin. A legendary 'coming' is foretold.

The skies darken and thunder rolls through the surrounding vale.

Town activities show preparation for a storm: boats secured, animals unharnessed and stabled, windows shuttered, children called in by their mothers (animal and human), etc.

The storm hits. No puppet show today.

11. SHREK

A forest road some miles away. The forest is enormous and endless and on both sides of the river at this point. A huge person dressed in a peasant tunic walks with a staff that is a small tree and with a cowl hooding his features. An old woman hangs on his arm. She is speaking.

"The world be hard and roads be long and ye shall have a place in song.
More than most, as ye shall see, choose, young SHREK, the way ye'd be."

WITCH vanishes.

The strange person throws back his hood to survey the road that stretches endlessly in both directions from where he has come upon it from the forest road. It is a youthfully vigorous SHREK. Animals who see his face react with wide-eyed horror and scamper hurriedly away.

A strange buzzing sound in the air gets his attention and he observes the approach of the APPRENTICE'S MODEL and an angry flock of attacking birds.

DRAW w/ CLOTH IN DOOR FLIES OTHR WAY.

SHREK rousts some ruffians who try to catch him with nets for a rogue circus. He uses as

1ST REVISION

SHREK DECIDES BUZZING MOTH BIRD IS MORE INTERESTING

weapon a live cow swung by the horns.

Raven with handkerchief observes various unworthy young men here and there and flies on with his silk token, looking, looking.

The raven is seen flying across the background now and then with an ever more ragged silk handkerchief. ANAXIMANDER is similarly seen in his erratic quest for the APPRENTICE MAGE. Occasionally, the two searchers cross flying paths. Gag time.

SHREK's peasant lunch encounter.

SHREK hears the song of a MINSTREL (Paul Simon). MINSTREL is a Greek Chorus of one who will occasionally break frame to lyricize prophesied events. Only the WITCH seems able to actually relate to him in either presence or conversation by way of rhymes. There is a catchy refrain SHREK will hum and whistle at different times for different reasons in the future.

SHREK learns through travel and conflict that there is a strategic advantage in witholding knowledge about himself. He learns to "Pull out only what I need to win." No one is ever quite sure of his full range of capabilities ... including SHREK himself. He still has doubts. Where and what is his place in the world? He would walk on and find out.

Another, much milder, thunder and lightning storm. SHREK loves these storms. SHREK eats lightning.

SHREK stumbles in the gloom of falling night into a river (an act that coincides with his lack of any true goal or direction). He makes land where a hooded old woman is brewing some soup with chunks in it. SHREK partakes and falls into deep, significant sleep.

SHREK's nightmare.

End Act II

ACT III

In the morning, SHREK wakes alone on the island. He crosses to the far side and crosses to the far side of the river. He continues his now Northeasterly journey along the ever curving road.

PRINCESS' raven is caught in a snare. SHREK frees it and it flies away in horror from the ogre, taking the PRINCESS' handkerchief with it.

SHREK shrugs and moves on.

SHREK encounters group of young children playing a stickball type of game. They are unafraid and SHREK plays in their game. He learns of proximity to town, the fact of a holiday, "It's the

PRINCESS' birthday." they tell him.

SHREK approaches town where populace is gathered in central circle in shade of great rock to enjoy a ragged theatrical presentation of the legendary 'coming'. Many children are crowded up in front to be near the fun.

Increased activity in THE WORKS have loosened and destabilized the great rock and it slowly begins to fall. Shadows move across roofs unnoticed.

From afar, SHREK *does* notice. He begins to run.

SHREK raises his arms high and catches the great falling stone over his head by its edge before it hits in a manner that coincides with events in the staged drama. His actions, like those in the puppet play, save the children who remain unaware of danger until it is over.

SHREK's duet with distant PRINCESS. He has realized through continual achievement and passage that his is an awesome responsibility. Song: "Am I Worthy?"

SHREK proclaimed hero. Climax fulfills lyrical prophecy. Timber is shored around SHREK so he may step away from fallen stone. It's impact had driven him into the hard ground to his knees. Like a hammered nail. The children play in the pair of deep holes left, trying to match their tiny feet with SHREK's great footprints.

ROYAL MAGE had been using his technical craft to position himself to fulfill the prophesies but SHREK's true fulfillment un-does all plans. These events enrage the ROYAL MAGE who gives a signal to the king's army, most of whom are now secretly in the ROYAL MAGE's personal employ.

ROYAL MAGE orders SHREK's arrest in the name of the king.

WITCH and MINSTREL observe from opposite sides of the town circle.

"Fools rush in and offer up chains forgetting they face the lord of the rains,
Iron and steel canna' hold good, and bind him no better than water would. "

SHREK handily defeats the clot of armored dolts.

The townspeople have been "going with the flow" and "following the stream" until SHREK shows them that currents can be crossed, something they've known all along e.g. *Wizard Of Oz's* "You've always had the power to go home."

Ragged band of minstrel's move excitedly through agitated crowd and foment rebellion with songs and rhymes inspired by the moment.

ROYAL MAGE sees how the wind is blowing and slips away back to the castle to unleash the rest of his paid goons.

Ground war between big, dumb, armed & armored forces against tool-armed peasants, urchins and performers.

Some knights change sides to fight with their peasant families. There are far more peasants than soldiers and the peasants are fighting for homes and personal liberty while the knights fight for mere wages.

An enormous sun-reddened WASHER WOMAN besets one of the larger knights with a great lye-bleached paddle of oak and knocks him to the ground. Another well-aimed swat flattens and removes the helmet and the two combatants face each other. "Ma?" The revealed boy squints at the WASHER WOMAN. She shrieks at him, calling on God and the saints to come down and take her away for having such a son. She slaps and clatters the blubbering former soldier back into the town.

The urchins, led by LITTLE BOY plot and stage a false retreat into town where soldiers are easily separated from one another and defeated with household items, wet sheets and what-have-you. Gag Heaven.

ROYAL MAGE has completed a working version of the APPRENTICE MAGE'S flying machine. He loads it with the bomb.

Aerial battle begins. SHREK left alone for a momentarily greater spectacle.

The raven who carries the PRINCESS' handkerchief flaps around his head. It drops the tattered, much-travelled silk across SHREK's eyes. SHREK sniffs the token and the smell of the PRINCESS' tears bring tears to his own eyes.

Raven leads him away.

Song: "THIRD TIME'S A CHARM"

SHREK finds PRINCESS in fulfillment of the WITCH's last prophecy. Knight guarding path is extremely skilled and undaunted by either SHREK's arrival or appearance. SHREK's mighty staff is severed at both ends by sword and he falls to the knight's skill twice. Finally, SHREK calls on his own experience and new-found confidence and pounds the ground with a fist. The resulting tremor knocks knight and horse to ground.

SHREK's local tremor also slightly trembles the PRINCESS' castle. She is alone and turns to look from her parapet towards the distant edge of the wood. "Father?" She wonders.

The king's own careless, thoughtless actions were the reason for SHREK's creation as the tool

to the sovereign's own doom (as foretold by WITCH):

"The First is the Last and the Last pass away -
and the rest of the world is better that way."

SHREK is a reflection as well as an embodiment of the ugliness brought into the world by the king's ambitions.

SHREK's tremor has loosened stonework and the secret corridor of hidden mirrors is shown to him by the raven he earlier freed.

All mirrors have been concealed in a secret corridor (rather than destroyed) because to destroy a mirror is bad luck.

SHREK defeats his last inner fears in this Corridor of Inner Reflection. The mirrors, at first seeming to be an army of ogres, shatter at his great laugh and he is alone to traverse the broken glittering shards.

SHREK and PRINCESS meet for first time.

Bested fairly by SHREK, the great knight of the king's wood swears allegiance to his new Prince and Lord.

Aerial fight between dragon and flying machine approaching climax. Fatal, entangling final collision. Machine and dragon and bomb tumble towards THE WORKS.

Apprentice Mage jumps clear in mid-air of the falling wreckage and has a touching eye-to-eye farewell with his friend the dragon.

Apprentice Mage employs a hidden parachute and floats in a shallow arc over the flaming destruction of his former place of employment.

Mountain so weakened by years of tunneling it collapses under the explosive crash of dragon and plane. Chemicals stored in building create intense, sustained heat. The spring water continues to flow and is purified by the yin/yang inferno until it runs clear again.

Royal Fireworks Smith furiously sketches and makes notes while studying the pyrotechnic display.

Passage of "Last Dragon" complements/underscores advent of the new race SHREK and the PRINCESS represent.

King is relieved of burden of guilt when he faces his inner demons as they are incarnated in SHREK. Public acknowledgement of his daughter as royal successor to the throne and

her betrothal to "Prince SHREK" fulfills all prophecies. King hasn't lost his daughter or his family line after all.

End Act III

Subtexts:

The mining processes involve chemicals that have polluted the local water supply and caused birth defects, some of them quite monstrous. Some of the offspring find homes with migrant carnivals, some die, some disappear and some are drowned in the river. Later it is revealed that some of the birth freaks have even found love and employment with the alchemical explorer reluctantly in charge of "THE WORKS". The occurrences are relatively rare and connected by the superstitious populace with imagined bad behavior of the parents rather than associated with the actions of the king's mill.

Notes:

Circular motion exists in Nature and in Technology - use for transitions (both visual and audio).

SHREK's movement through both the landscape and the story is like an object's movement through water. His encounters cause ever spreading eddies of consequence.

Themes

Reflection: Water. Mirrors. Mirrors, being man-made, break. Water, being natural, does not. (NOTE: Reference Jung's preface to Bollingen's **I Ching** on significance of water and spirit.)

Passage: Passage of outer barriers reflects passage of inner barriers.

Conservation: Unless preserved, 'Things' pass out of the world never to return.
(NOTE: quote from Baba Diom, Kenyan conservationist ~ "In the end, we will conserve only what we love. We will love only what we understand. We will understand only what we are taught."

Exploitation: Abuse of Science by State. Technology is a lure and many are caught and corrupted by it.

Generation: Old & Young. The passing of torches/traditions to new generations. When the torch goes out, it stays out. Something that isn't passed on to further useful life is 'wasted'. The extinguishing of the dragon character is a metaphor of this.

Cycles: Circular motion. "What comes around, goes around".

Tradition: Importance of oral tradition and fairytales

Perseverance: Soaring above circumstance. If at first you don't succeed. Third time's a charm. Etc.

MISC. NOTES

WITCH lyric concerned with a strange prophecy that water will 'fall up'. Fiery dragon crash and resultant alchemical inferno reduce the mountain and destroy the waterfall but create a geyser-like spring purified by the intense white heat of the blaze.

A bomb is made by the Royal Fireworks Smith from copper kettles and wooden barrels.

The strange mechanical building above the castle is the domain of the Royal Mage. The building of the ROYAL MAGE is referred to by townsfolk and hired help as THE WORKS but by the Mage as his *Laboratorium*.

LIMBO OF LOST EDITS

SHREK completes his circular journey and returns to his point of origin (more-or-less) with broader perspective gained on his travels. He has seen how events in valley affect the larger world.

Across the headwaters of the falls lies a dark and endless forest. A simple, uneven WOODCUTTER's cottage sits alone at its misty edge under the heavy oaken eaves.